

OTHER CONTENTS

NYC JAM SESSIONS (40s-50s)
 QUERIES AND ANSWERS
 DIGGIN' THE GROOVES
 MUSIC-KLEE SPEAKING
 FRED HAGAR, COUNTRY MUSIC
 ARCHIVES, COLUMBIA PERSONAL



THE MAGAZINE OF
 RECORD STATISTICS
 AND INFORMATION

AUGUST 1973

Issue 123

30¢

record research

Historic Information

Great Discovery!!
 Rarest-of-Rare
 1892 LOUISIANA
 RECORD lists
 (see Edisonia p4)

Remembering the Renaissance of the Jam Session in New York City (mid 1940s through the mid 1950s)!!

1950 Celebrating the fifth year of great jazz sessions!
 This Friday Night, August 25, from 8:30 P. M. to 1 A. M.

— Bob Maltz presents —

WILD BILL DAVISON
 HOT LIPS PAGE ★ RED ALLEN
 SIDNEY DE PARIS ★ JOHN KIRBY
 EDMOND HALL ★ OMER SIMEON
 CONRAD JANIS ★ VIC DICKENSON
 FRANK SIGNORELLI ★ KEN KERSEY
 GEORGE WETTLING ★ FRED MOORE
 and many other rhythm artists

at **STUYVESANT CASINO** 140 SECOND AVENUE
 (Near 9th Street) New York City

Guests last week included: Ralph Bunche of United Nations
 Eva Jessye, famous choir singer; Dr. Sterling Brown of Howard University;
 jazz stars Eddie Condon, Fletcher Henderson, Victoria Spivey

Admission \$1.25 • Refreshments • Tables

1950 *Jazz Battle!*
 RHYTHM-MAKERS versus BLUE FIVE
 Two great bands in an evening of great jazz music

JOE SULLIVAN piano JAMES P. JOHNSON
 EDMOND HALL clarinet BUSTER BAILEY
 JOE THOMAS trumpet SHIRLEY CLAY
 RUSSELL MOORE trombone/tuba CY ST. CLAIR
 FREDDY MOORE drums BABY DODDS

Extra! EDITH WILSON famous blues singer

THIS FRIDAY NIGHT, MARCH 31, FROM 8:30 TO 1

CENTRAL PLAZA 111 SECOND AVENUE
 (at 6th Street) New York City
 Admission \$1.25 Dancing and Refreshments

The government has chosen to record this concert
 for Voice of America broadcasts all over the world!

N. Y. Times — "Any Friday night down at Central Plaza...
 the finest hot musicians around" 3 Great Bands
 1950. WORLD FAMOUS TENOR SAX IN HIS FIRST N. Y.
 APPEARANCE AFTER 3 YEARS IN PARIS & CHICAGO

BUD FREEMAN BENNY MORTON WILLIE "the Lion" SMITH GENE SEDRIC
 JOE THOMAS KANSAS FIELDS CHARLIE TRAEGER

ORAN "Hot Lips" PAGE IN PERSON — ALL EVENING
 HIS TRUMPET AND SEXTET

CARL "Flat Top" WILSON VINNEY BEY JOE BLACK
 PAUL QUINICHETTE ALFRED COBBS CURT STONE

Plus: HENRY "Red" ALLEN — ANN LEWIS — CECIL SCOTT
 Suprise Trio: JOHNNY VARRO — RAY MOSCA — JACK SOHMER
 Jazz Dance Exponents: LEON & AL — MILT KAMEN

FRIDAY EVENING, OCTOBER 27th, 1950

CENTRAL PLAZA
 111-2nd Avenue, at 6th Street, 2 blocks East of Wanamaker
 Admission \$1.25 DANCING — Door Prizes
SPECIAL 2 FOR PRICE OF 1 WITH THIS CARD

1949. — Bob Maltz presents —
 a great band in classic jazz style
 playing traditional New Orleans music in the spirit of its pioneers!

★ BOB WILBER protegee of Sidney Bechet
 ★ JIMMY ARCHIE terrific trombonist
 ★ POP FOSTER best on the bass
 ★ HENRY GOODWIN growl trumpet star
 ★ EARL KENNETT ragtime keyboard
 ★ TOMMY BENFORD Jelly-Roll's rhythm-man

Extra: ★ UNA MAE CARLISLE sultry songs and pianistics

THIS FRIDAY NIGHT, NOV. 4

CENTRAL PLAZA 111 SECOND AVENUE
 (6th Street) New York City
 Admission \$1.25 & Tax

1950 Jazz at the Plaza!

WILD BILL DAVISON
 JOE SULLIVAN ★ VERNON BROWN
 BUSTER BAILEY ★ KANSAS FIELDS

JAMES P. JOHNSON ★ BABY DODDS
 new star JOHNNY DENGLE soprano sax

guest of honor PERRY BRADFORD famous blues composer
 and many other rhythm artists

THIS FRIDAY NIGHT, MARCH 10, FROM 8:30 TO 1

CENTRAL PLAZA 111 SECOND AVENUE
 (at 6th Street) New York City
 Admission \$1.25 No charge for tables or corkage

Jazz dance lessons: Cake Walk, Charleston, Ballin' The Jack, etc.

1948 Bob Maltz presents

Sidney Bechet genius of jazz
 Frank Newton blue note trumpet
 Ralph Sutton star piano stylist
 Sandy Williams harlem slip horn
 Charles Traeger ace of bass
 Tommy Benford rhythm that's right
 Cow Cow Davenport farewell appearance
 and other great jazz artists

at **JAZZ BAND BALL**
 this Fri. June 11 from 8:45 p.m.

at **STUYVESANT CASINO**
 140 SECOND AVE. & 9th St., New York City

admission \$1 (tax) : refreshments
 TABLES FOR ALL AT NO EXTRA COST

1949 Bob Maltz presents

★ George Brunis
 ★ Tony Parenti
 ★ John Glasel wildest cornetist
 ★ James P. Johnson piano
 ★ Charles Traeger best young
 ★ Baby Dodds drummer, de-lux
 ★ Coot Grant blues from way back
 ★ Sox Wilson Bessie Smith's
 composer-pianist

this Fri. Oct. 29th from 8:45 p.m.

AT THE **JAZZ BAND BALL**
STUYVESANT CASINO
 140 SECOND AVE. & 9th St., New York City

Admission \$1.25
 Tables at no extra charge

1949 BACK BY DEMAND OUR GREATEST BAND

★ **SIDNEY BECHET** ★
 (soon leaving for Europe)

★ LEAD BELLY king of the blues
 ★ WILD BILL DAVISON dynamic cornetist
 ★ YANK LAWSON bobcat trumpeter
 ★ BRAD GOWANS dixieland trombone
 ★ JOE SULLIVAN piano perfection
 ★ KNOCKY PARKER keyboard stylist
 ★ HERB WARD good case of bass
 ★ FRED MOORE washboard & drums
 ★ MONETTE MOORE sinful songs

This Friday January 21, from 8:30 p.m.

CENTRAL PLAZA
 111 Second Ave. at 6th St.
 New York City

ADMISSION \$1.25

1949

★ **SIDNEY BECHET** ★
 (soon leaving for Europe)

★ LEAD BELLY king of the blues
 ★ WILD BILL DAVISON dynamic cornetist
 ★ YANK LAWSON bobcat trumpeter
 ★ BRAD GOWANS dixieland trombone
 ★ JOE SULLIVAN piano perfection
 ★ KNOCKY PARKER keyboard stylist
 ★ HERB WARD good case of bass
 ★ FRED MOORE washboard & drums
 ★ MONETTE MOORE sinful songs

This Friday January 21, from 8:30 p.m.

CENTRAL PLAZA
 111 Second Ave. at 6th St.
 New York City

ADMISSION \$1.25

1949 Just back from Europe for this concert appearance!

SIDNEY BECHET
 the greatest name in traditional jazz
 with an all-star band of famous musicians

LOU McGARITY ★ SIDNEY DE PARIS
 JOE SULLIVAN ★ JAMES P. JOHNSON
 DANNY BARKER ★ FRED MOORE
 Extra: BLUE LU BARKER
 sensational New Orleans blues singer

Guest of Honor **NOBLE SISSLE**

THIS FRIDAY NIGHT, DECEMBER 9

CENTRAL PLAZA 111 SECOND AVENUE
 (6th Street) New York City
 Admission \$1.50 & tax no corkage charge

1950 This Friday Night, October 27, from 8:30 P. M. to 1 A. M.

at **STUYVESANT CASINO**
 140 Second Ave. & 9th St., N. Y. C.

— Bob Maltz presents —

WILD BILL DAVISON ★ REX STEWART
 JOE SULLIVAN ★ JAMES P. JOHNSON
 ERNIE CACERES ★ PRINCE ROBINSON
 CONRAD JANIS ★ SANDY WILLIAMS
 AL ASTON ★ ED DOUGHERTY
 GEORGE WETTLING ★ ARTHUR HERBERT
 CY ST. CLAIR ★ WELLMAN BRAUD

Extra! the **TAILGATE JAZZ BAND** winners of 1950's nation-wide contest
 Guest Star ★ **VICTORIA SPIVEY** famous blues singer
 Admission \$1.25

Rudi Blesh and Harriet Janis will autograph their new book
 "They All Played Ragtime"; a free ticket to the concert with each copy purchased!

1949 HERE WE GO AGAIN

WITH THE BEST BANDS IN THE LAND!

AT THE **JAZZ BAND BALL**
 THIS FRIDAY NIGHT, SEPT. 30

WILD BILL DAVISON
 JAMES P. JOHNSON ★ JOE MARSALA
 RAY DIEHL ★ FREDDY MOORE
 CHAMPION JACK DUPREE
 Extra: CHIPPY HILL

ALL MUSICIANS WILL APPEAR ALL EVENING

CENTRAL PLAZA 111 SECOND AVENUE
 (6th Street) New York City
 Admission \$1.25 & Tax

1949 Bob Maltz presents ★ UNA MAE CARLISLE ★

YANK LAWSON ★ BOBBY HACKETT
 PEEWEE RUSSELL ★ FRANK ORCHARD
 JAMES P. JOHNSON ★ JOE SULLIVAN
 BABY DODDS ★ GEORGE WETTLING

Extra! guitarist WOODY GUTHRIE
 called by the library of congress
 AMERICA'S BEST BALLAD-MAKER

AT THE **JAZZ BAND BALL**
 THIS FRIDAY NIGHT, OCT. 21

CENTRAL PLAZA 111 SECOND AVENUE
 (6th Street) New York City
 Admission \$1.25 & Tax

1951 — Bob Maltz presents —

GENE KRUPA
 in addition to

WILD BILL DAVISON ★ ORAN "Hot Lips" PAGE
 JOE SULLIVAN ★ BUD FREEMAN
 OMER SIMEON ★ LOU McGARITY
 ERNIE CACERES ★ SANDY WILLIAMS
 LLOYD PHILLIPS ★ JOHNNY WINDHURST
 HAL WEST ★ EARL WILEY

at **STUYVESANT CASINO**
 140 Second Ave., near 9th St., N. Y. C.
 This Friday Night, February 9, from 8:30 P. M. to 1 A. M.
 Admission \$1.25

A nostalgic collage of itinerary post cards from the collection of Anthony Rotante and the files of Record Research!!



Friday Night

**FREDDIE KING · LEON THOMAS
COUNT BASIE & his ORCHESTRA
J.B. HUTTO & the HAWKS
The REVOLUTIONARY ENSEMBLE
ROOSEVELT SYKES**

Saturday Afternoon

**JOHN LEE HOOKER · YUSEF LATEEF
CJQ · DETROIT BLUES (all artists
to be announced)**

Saturday Night

**The RAY CHARLES SHOW '73 starring Ray
Charles & his Raelettes · CHARLES MINGUS
JIMMY REED · BIG WALTER HORTON**

Sunday Afternoon

**The JOHNNY OTIS SHOW · ORNETTE
COLEMAN QUARTET · VICTORIA SPIVEY
HOUSTON STACKHOUSE · INFINITE SOUND**

Sunday Night

**LUTHER ALLISON · SUN RA · LUCILLE
SPANN · HOMESICK JAMES · MIGHTY
JOE YOUNG · HOUND DOG TAYLOR
& the HouseRockers**

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Otis Spann Memorial Field September 7·8·9

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available now by
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or money order)
payable to ANN
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JAZZ FESTIVAL
1973, Box 381, Ann
Arbor MI. 48107.
A limited number
of tickets will be
sold in advance
ONLY - get yours
now!

produced by



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Good Time"**



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record
research presents **BLUES** no 9
research 50 cents

a vehicle for exploring the vast field
of contemporary blues recordings

HITTING BIG!

SMASH SPIRITUAL!!

"STOP GAMBLER"

EDNA GALLMON CI

NASHBORO 700

HIT REACTION

"JESUS CHRIST, THE

SIX TRUMPET!"

NASHBORO 707

Zooming!!

"I'M SO GLAD

(MY BABY'S BACK I

LAZY LESTER

EXCELLO 2306

NASHBORO RECORD CO

177 2nd Ave., N., Nashville

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NASHBORO - BLUES REVIEWS by HANSEN
EXCELLO - JOHN BRIM DISCOGRAPHY
NASCO - ADDITIONS & CORRECTIONS
ZIL - LABEL INDEX (Issue 1 to 8)

BREAKING BIG!

"MY HOME

AIN'T HERE"

N/v

"I WOKE UP CH

(OH WHAT A DR

LONESOME SUN!

EXCELLO 2212

"THE MOC

WITHOUT Y

N/v

"OH! NO LOY

CHUCK BRO!

EXCELLO 2214

SMASH NEW POP

FAVORITES OF YES

MELO-BLEND

NASHBORO RECORD CO

177 2nd Ave., N., Nashville, Tenn.

"HELLO

MARY

LEE"

LIGHTNIN' SLIM

EXCELLO 2203

NASHBORO RECORD COMPANY

177 2nd Ave., N., Nashville, Tenn.

ISSUE 9: Nashboro, Excello
(Hansen), John Brim Disco,
Nasco, Zil, Blues Reviews
Label, Index of Issue 1 to 8,
REGARDING BLUES RESEARCH:

THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE'
AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A
VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RE-
CORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT
DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUB-
LISHED IRREGULARLY. THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO
BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH (20 np ENGLAND).
IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOK-
LYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH
REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND).
FUTURE ISSUES OF BLUES, RESEARCH ARE ANNOUNCED IN PARENT PUBLI-
CATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS

THE "PERFECT" MAGAZINE (our Issue RR 51/52)

Greatest compendium of popular music on phonograph
records of the 20's ever published, complete with com-
poser credits and many other interesting features.
A MUST for the musicologist, discographer, copy-
righter, record collector and most anybody interested in
popular music research. JUST ONE DOLLAR (\$1.00),

EDITED BY CARL KENDZIORA JR.

Introduction by Perry Armagnac



We have raised the price of
BLUES RESEARCH to 50c each
(20 np - English) on May 1, 1970.
The following issues are still
available:

Issue 3: Aristocrat, Chess,
Chief, Rhumboogie, Sultan,
Melody Lane, Hytone, Sun-
beam, Glotone, Ruby

ISSUE 9: Nashboro, Excello
(Hansen), John Brim Disco,
Nasco, Zil, Blues Reviews
Label, Index of Issue 1 to 8.

Issue 11: Ace, Sun, Goldband
and Bullet

Issue 12: Coral 65000, Groove,
and Okeh 6800

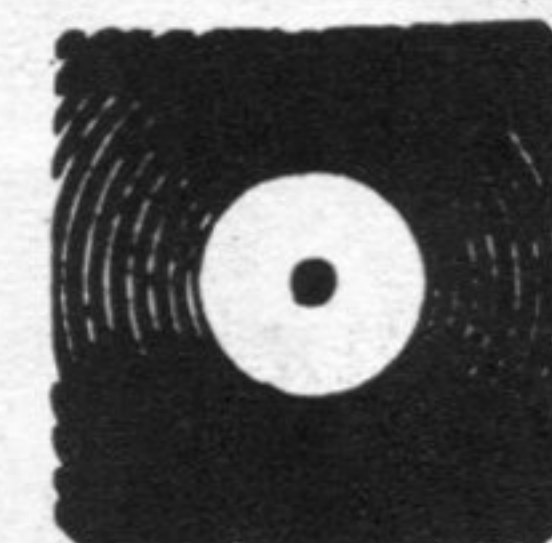
Issue 13: Checker, Miracle,
Sunrise

Issue 14: Columbia 30000 and
Mercury 8000

Issue 15: Manor, Arco, Regis
and J.O.B.

Issue 16: Sittin' In With, Jax,
Harlem, Delta, Jade, Super Disc.

RECORDS WANTED



INTERESTED IN BUYING OUTRIGHT!
WRITE WIRE OR PHONE

RECORD RESEARCH

65 GRAND AVENUE
BROOKLYN NEW YORK 11205



FROM THE
EDITORS

ATTENTION! WE WOULD LIKE TO THANK ALL
OUR READERS WHO COMMENTED ON THE FRED
WARING ISSUE (RR116). THE VICTOR
DISCOGRAPHY HAS BEGUN IN ISSUE
119/20. SOME FASCINATING REVEALING
DATA FROM PAUL MERTZ WILL BE
FORTHCOMING...



HISTORIC LARGE
SPECIAL ISSUE
RR 96/97 75¢

RED NICHOLS MEMORIAL ISSUE
by Woody Backensto

Great tribute to a jazz giant
Facts! Human Interest!
Discography! Rare Photos!

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42	44	47	50	54	55	59	60	61
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115	116	117	118	121	122			

Ann Arbor Blues Fest. 119/20 75¢

Perfect issue 51/52 -- \$1.00

Red Nichols Issue 96/97 - 75¢

Inst. Jazz Studies 113/114 - 75¢

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RECORD RESEARCH

RECORD RESEARCH, 65 Grand Avenue, Brooklyn, New York 11205: published bi-monthly;
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Woody Backensto, John Baker, Paul Charosh, Sam Charters, Dick Du Page, Harold Flakser,
Barry Hansen, Sheldon Harris, Frank Kelly, Carl Kendziora, John McAndrew, Mike Mont-
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PRICE LIST OF MUSICAL RECORDS, ETC.,

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The Louisiana Phonograph Company, Ltd.,

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Paoletti's Southern Band:

MARCHES.

Guard Mount.
Owl's Patrol.
Latch Key.
Sound Off.
Sound Trumpets.
Limited Mail.
Yankee Tickler.
Major Barnes.
Still Alarm.
Jackson Cadets.
York's Centennial.

WALTZES.

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Estudiantina.
Mikado.
Santiago.
Loin du Bal.
Auf Wiedersehen.
Il Baccio.

POLKAS.

Geraldine—with Cornet Solo.
Hazelite— " " "
Rosa.
Pretty Peggy.
Colonel.
Short and Sweet.
Three Star.
Anvil.
La Pergola.
Polka des Forgesons.

SCHOTTISCHES.

Happy Couple.
Annabel.
Dreaming Midst the Roses.

GALOPS.

Ah There.
Tally Ho.
Blizzard.
Old Electricity.
Winner.

MISCELLANEOUS.

Anvil Chorus.
Bohemian Girl.
Dixie (as played in the South).
Eleanora.
El Misererie.
Fantasia Militaire.
Forest in the Stream.

NEGRO SERMONS.

BY BRUDDER RASMUS.

(\$1.00 Each.)

Charity ob de Heart.
Adam and Eve and de Winter Apple.
Sinners, Chicken Stealers, Etc.
Moses and his Tribe.
The End ob de World.

☞ All of these are very popular, and good for the blues.
Try them!

LOUIS VASNIER.

Banjo Accom.

Black Pickininy.
Coon with a Razor.
Good Bye, Susan Jane.
Hide Away.
Put Away dat Straw.
Thompson's Old Gray Mule.
Rock dat Ship.
Turkey in de Straw.

☞ Almost all of the above-named pieces can be had in
Second Grade at Reduced Prices. These are very good
and clear, and are nearly as good as First Grade.

NO MUSIC WILL BE EXCHANGED.

We are constantly adding to our List, and we will send out from month to month new and revised Catalogue.

It will be to Your interest to keep a good stock of these Records on hand.

☞ The above is only a partial list, will send full catalogue, with prices, on application.

The "Brudder Rasmus Sermons"

As delivered by LOUIS VASNIER,

For the Louisiana Phonograph Company.

The following sermons are kept in stock and can usually be supplied at short notice.

"ADAM AND EVE." "JOB."
"END OB DE WORL'." "SINNERS."
"CHARITY OB DE HEART." "MOSES AND HIS TRIBE."
"WHY YOU ARE BLACK."

These sermons, while very humorous, are characteristic Negro delineations and are faithful reproductions of a dusky style of pulpit oratory that is rapidly passing away. The sermons are very popular amongst both whites and blacks and have proved to be among the most profitable of exhibition records.

All records are clear and distinct. Any imperfect records may be exchanged.

THE LOUISIANA PHONOGRAPH CO., L't'd.
128 Gravier Street, New Orleans, La.

EDISONIA by Ray Wile

A HISTORY: I have spent the past few years putting together the documentary basis for a history of Edison's business involvement with the phonograph. This has been responsible for much of the on and off again character of this column. A tremendous amount of new material has shown up and I can confidently say that the information invalidates all previous work on the early history of the phonograph save that of Allen Koenigsberg. Up to the present I have been working exclusively at the Edison Archives located as a part of the Edison National Historic Site. Eventually I will have to look elsewhere. If any of our readers have any knowledge of documentary material involving the history of the phonograph I would be grateful to hear of the location.

✱✱↓

A CATALOG: Another reason for the delays in getting material out has been the preparation of a COMPLETE catalog of all Edison Discs. This was finished several years ago but has been delayed because I wanted to include just about everything needed to make it definitive. It includes issue dates, cut out dates, matrix numbers used, a numerical title listing (lacks one unissued side!), a complete artist index, a listing of pseudonyms, a listing of all series numbers used or contemplated, listings of tone-test records, long playing Edisons, advertising records, special purpose records, a matrix dating guide (all published Edison guides are 100% incorrect) etc. It will be published by the Yale University Library as no. 2 in their series Studies in Discography.

RECORDS BY THE LOCAL PHONOGRAPH COMPANIES. I have made a selection of ads prepared by the Local Phonograph Companies which appeared in the early trade magazine THE PHONOGRAM. The ads show a wide variety of recording activities carried on by several of the Companies. I have seen North American Phonograph Company Catalogs (the parent co.) and Columbia and New Jersey Phonograph Co. catalogs. The other listings are new to me. As far as I can determine the local records are among the rarest if they can be found.

A REPRINT: The Country Music Foundation of 700 Sixteenth Ave. South, Nashville, Tenn. 37203 will be issuing the first number in its reprint series devoted to Recording Technology. It will be a keystone in any historical collection being the earliest sizeable volume devoted to the Phonograph trade. THE PROCEEDINGS OF THE FIRST CONVENTION OF THE LOCAL PHONOGRAPH COMPANIES OF THE UNITED STATES, 1890. I've written the introduction and I can guarantee it to be a mine of information. They hope to issue other volumes until the complete series of five conventions is completed and then if successful reprint THE PHONOGRAM if they can complete a run for reprinting. As such it would be the only place that a complete run of issues could be found.

OTHER REPRINTS: So much is coming out in the way of phonograph reprints that I would like to do a summary listing of them. If they can be reported in to me I'll list them. If I can get actual copies I'll be glad to include them in an article that I'd like to prepare for one of the larger magazines. Please send the information or the reprint to Ray Wile, 195-28 37th Ave., Flushing, N. Y. 11358.

LK note: These 1892 New Orleans Louisiana Phono Co. adverts (81 years ago and at the dawn of recordings history!!) certainly excite the research itch. Could have famous New Orleans black musicians like the Lambert family, Edmund Dede, Prof. Samuel Snaer, Octave Piron, Joseph A. Moret, Kelly of cornet and brass band fame to name some, and a low-brow like Buddy Bolden recorded for this local Louisiana company?

How about early 90s editions of the New Orleans St. Bernard, Excelsior and Onward Brass Bands? Who is Louis Vasnier and Paoletti? Does anyone own a "Louisiana" recording? Are they DISC or CYLINDER???

THE ORIGINAL AND GREATEST
JAZZ CONCERT
Tonight (Fri.), 8:30 P.M. to 1
at **STUYVESANT CASINO**
140 Second Ave. at 9th St., N. Y.
-BOB MALTZ Presents-
THE GREATEST NAMES IN JAZZ!
★ **BOBBY HACKETT**
★ **MAX KAMINSKY**
★ **ZUTTY SINGLETON**
★ **ALBERT NICHOLAS**
★ **PEE WEE RUSSELL**
★ **JIMMY ARCHIE**
★ **FRANK SIGNORELLI**
★ **TOMMY BENFORD**
★ **FRANK ORCHARD**
★ **DICK CARY**
★ **JIMMY RUSHING**
AND MANY OTHER STARS • Adm. \$1.50

Nostalgically speaking we are enduring an era of 'reviving the oldies' in the R & B field which roughly encompassed the period of the late 40s through the 50s. Yet at about that time the good old weekly jam session in the form of traditional jazz, blues and dixieland by the greatest names in the history of the subject flourished in New York City. The bastions were the Central Plaza and Stuyvesant Casino on lower Second Avenue in the Greenwich Village East environs. The promoters were the late Bob Maltz and Jack Crystal - both sadly missed. With them went the combustion for this type of weekly musical presentation. Howard Goldberg, Tom Stagno, Dan Morgenstern, Carl Kendziora, Mike Zaccagnino, Chuck McMurray, Bob Hoffman and Lady, Anthony Rotante, co-editor, Bob Colton, your writer - plus so many others were audience regulars at these sessions. Unfortunately, very little of this great music was put on the phonograph record for posterity. A few articles did appear in various, now very obscure editions of magazines and newspapers which would take quite some research to unearth. Just recently your writer has found his horde of notebooks which documented many of these sessions. I have picked out a selected representation of my 'note-taking' and here it is.

STUYVESANT CASINO, March 6, 1953 (over 20 years ago!!!)

- 1 - MAX KAMINSKY, trumpet; FRANK ORCHARD, valve trombone; ALBERT NICHOLAS, clarinet; DICK CARY, piano; ZUTTY SINGLETON, drums. -Royal Garden Blues, You Took Advantage Of Me; After You're Gone (vo. Frank Orchard)
- 2 - BOBBY HACKETT, cornet; PEE WEE RUSSELL, clarinet; JIMMY ARCHIE, trombone; FRANK SIGNORELLI, piano; TOMMY BENFORD, drums. - Rose Room, Baby Won't You Please Come Home, Indiana
- 3 - (same personnel as 1): Muskrat Ramble; Squeeze Me, That's A Plenty
- 4 - (same personnel as 2): Love Is Just Around The Corner, Mean To Me, Sheik Of Araby
- 5 - (same personnel as 1); ODB One Step, Careless Love, Sister Kate (vo. Max Kaminsky), Saints (add Pee Wee, Archie, Hackett and STEVE LACEY - soprano sax)
- 6 - As for 2 (Steve Lacy, sop. for Pee Wee): Struttin' With Some Barbecue, I Can't Give You Anything But Love, Just You Just Me.
- 7 - As for 1: Ballin' The Jack, (Add JIMMY RUSHING vocals for St. Louis Blues, Baby Won't You Please Come Home, You May Be Wrong)
- 8 - As for 2: Alice Blue Gown, Lazy River, Way Down Yonder In New Orleans
- 9 - As for 1: Panama, (Add Rushing for Sent For You Yesterday - great wa-wa trumpet by Max.)
- 10 - As for 2: Perdido, Nobody's Sweetheart, Sweet Georgia Brown
- 11 - As for 1: Sensation, Tin Roof Blues, I Found A New Baby
- 12 - As for 2: At Sundown, Basin Street Blues, Lady Be Good
- 13 - As for 1: Clarinet Marmalade, St. James Infirmary (vo. Orchard), Royal Garden Blues
- 14 - As for 2: Honeysuckle Rose, My Honey's Lovin' Arms.

RESUME, SOME OBSERVATIONS AND SHORT INTERVIEWS:

Another evening spent at Stuyvesant Casino!

1. Tommy Benford smiling with admiration as he witnessed the great stick work of Zutty Singleton
2. Albert Nicholas first recording was "Spanish Shawl" with Richard M. Jones Trio which consisted of Jones on piano, Johnny St. Cyr, banjo and Albert on clarinet. Albert recalled it was cut on Vocalion or Okeh.
3. Bobby Hackett does not exactly recall his first record. It was around 1937 with Dick Robertson and some of the titles were "It Looks Like Rain In Cherry Blossom Lane" and "Gone With The Wind".
4. Town Hall - Bob Maltz expects to present on April 4, 1953 George Lewis and His Creole Band with Lizzie Miles, vocalizing.
5. In the future Maltz would like to get trumpet star Lee Collins for his Stuyvesant sessions.
6. Max remarked that he played with Jacques Renard around 1930. Did not record. (that is Max Kaminsky!)
7. Max remarked that Bix once played alongside him at some Boston club about 1927. Max is about 46 now.
8. Max also mentioned that Jean Goldkette nearly took over Ray Miller's outfit before he got the famous outfit of Bix, Trumbauer, Rank, etc. In those days many bands were run and named after business men.
9. Got Jimmy Rushing's autograph, also Dick Cary, Max Kaminsky - and Harry Dial who was in audience.
10. Jimmy Archie who mentioned that he was 51 years old, requested some of our kazoo records, telling us that he got quite a kick out of them. Brought back his young days. Well! Well! (note: LK was an aspiring Kazoo blower in a combination of skiffers which numbered such devotees as Mike Zaccagnino, Frank Driggs, Chuck McMurray and Carl Kendziora. many rare private recordings exist (smiles!))
11. Archie remembered the Mills Bros. performing at the Carter's Club in Harlem in 1931. He said that the brothers were brand new and they were making those noises with their mouths which gave them fame. He told us to continue with our kazoo sessions and something may develop.
12. Kaminsky again mentioned the notes that Bix wrote out for Red Nichols e.g. Davenport Blues Victor Recording, probably for a bottle of booze. Max also remarked that Bix wrote out some passages for Max too. Max was sorry he did not keep same.
13. When speaking about Bix's piano prowess Max said "he was a genius." Bix could listen to a symphony and right after hearing same could play all the chords and chord changes on the piano.
14. Max, Carl Kendziora and myself were talking about Jean Goldkette's "My Blackbirds Are Blue Bluebirds Now" on Victor. A few weeks back Max, Signorelli and George Wettling upon listening to this side remarked that the wonderful trumpet passage was Bix and no one else. However, a week later Carl K reported that ex-members of the great Goldkette band remarked that the soloist was Sterling Bose. We discussed this with Max. and he said that Bose was a great copy-cat of Bix and it may be him on this disputed Goldkette disc.
15. Mike Zaccagnino tells me that Adrian Rollini has a great many of his old records including some piano rolls he made. I know myself for a fact that Adrian cut some roll for Republic in 1920.
16. Carl K. and myself are trying to line Frank Signorelli up for a listening and identification session on the 29th of March. Man! Oh! Man! Will the Original Memphis Fives spin. Poor Frank!
17. Bob Maltz says that Punch Miller is now down in Florida.
18. Spoke to Jimmy Rushing. He's hot after those Joe Smith sides I cut for him. Jimmy's crazy about Joe's horn.

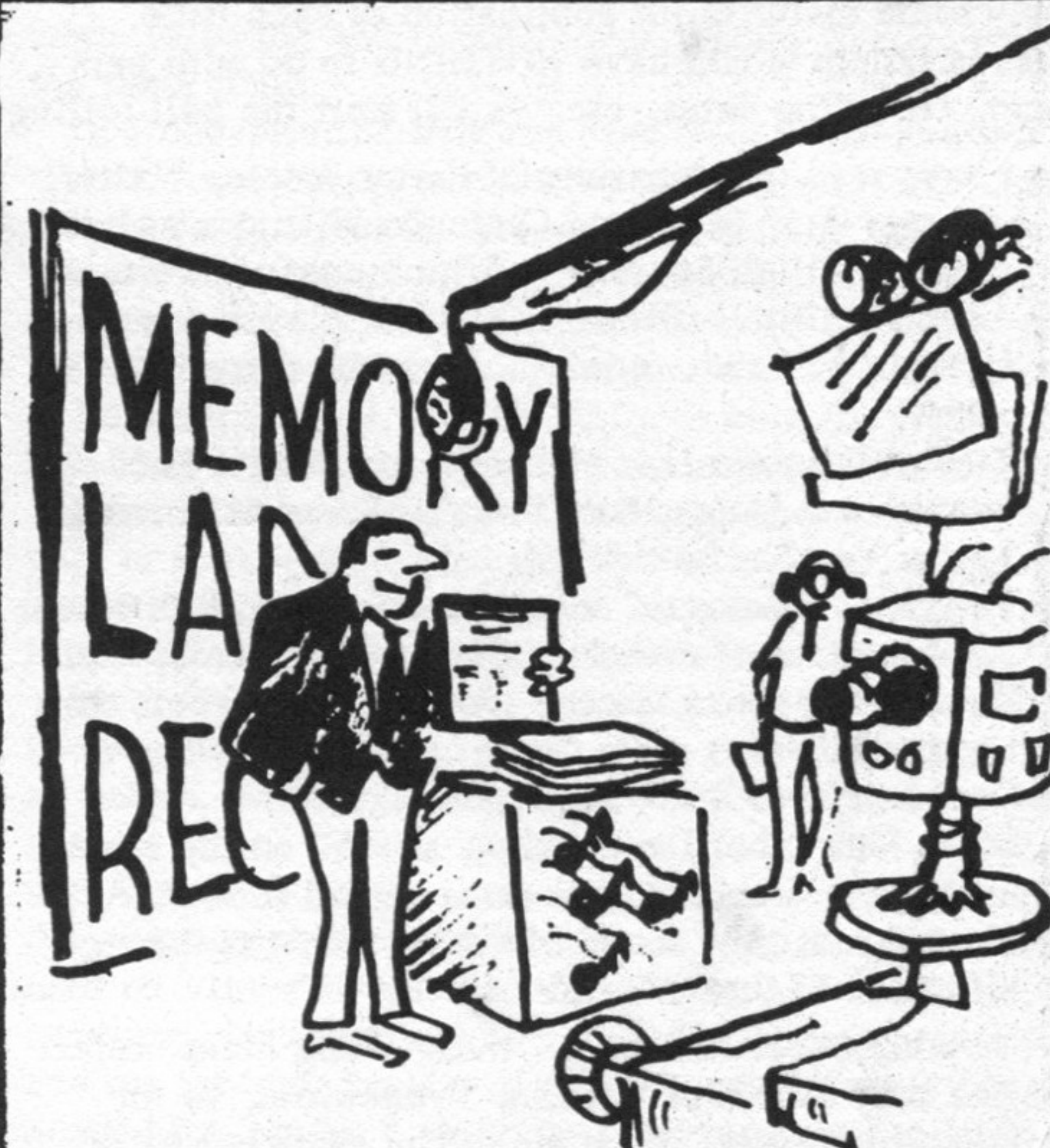
DE LUXE

OUR NEXT LISTINGS FROM THE ROTANTE ARCHIVES WILL BE THE VARIOUS DELUXE NUMERICALS WHICH WILL BE INCLUDED IN FORTHCOMING ISSUES

THE PLAZA COMPILATION OF CARL KENDZIORA WILL CONTINUE IN OUR NEXT ISSUE... also D. TOBORG'S TEX BITTER RESEARCH WILL CARRY ON plus many other goodies. We may even begin the early 30s CROWN Records listings which has been on tap for a whole decade now!!

RIM CHIPS

Harris



'According to the new truth in advertising rules I'm required to state that this record is the original sound track from a redubbed soundie that had only been home-recorded three times and then bootlegged out of Hong Kong in 1944 when we recently picked up a sorta used copy in an all night pachinko parlor'

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EDITOR L. KUNSTADT note:

In Issue 119/20 we printed PAUL DEMANE's "TWENTY QUESTIONS" and as we suspected we were deluged with many answers. There were many duplications and variations. It just shows that we have perhaps the most erudite readership of any publication of our ilk. We herewith reprint Mr DeMane's queries again. This will be followed by answers from just a portion of our readers who were so diligent to respond. Thank you.

QUESTIONS!! Anybody

-first stone cast by Paul Demane,

Cortland, N.Y.

Surely, each subscriber must have some questions; to which, he would like answers. Also, shouldn't this idea supply some material for publication in each issue. These questions would have NOTHING to do with personnel, recording dates, etc. -- I'll start the ball rolling--

- 1--I have seen combinations of Porter Steele, Walter Melrose, A.J. Piron and Clarence Williams as having authored "High Society". Which ones are correct?
- 2--Adrian Rollini was reputed to have played a hot fountain pen and a goofus. Describe these instruments.
- 3--Two well known Jazz standards are "Sugar Foot Stomp" and "Sugar Foot Strut". To what does the "Sugar Foot" refer?
- 4--The tune "Coquette" seems to turn up with different combinations of authors. Carmen Lombardo, Gus Kahn, and Johnny Green. Some record labels omit Lombardo, some omit Green. Eddie Heywood's Decca lists all 3. Who are the authors?
- 5--Some Blue label Deccas show an "A" on the record while other copies of the same record show "AA". Inasmuch as they sound identical, what is the significance of the "A" and "AA"?
- 6--To what does the song, "Wang Wang Blues" refer?
- 7--The only tune that William Tyers wrote, to my knowledge, was "Panama". The same is true of Bob Carleton and "Ja-Da". Who were these fellows and what other tunes (if any) did they write?
- 8--To what does the "Barbecue" refer in the tune, "Struttin' With Some Barbecue"?
- 9--We've all heard the "Tishomingo Blues". Where is Tishomingo?
- 10--Who gave Salvatore Massaro the name of Eddie Lang and why was this name chosen?
- 11--Never having heard lyrics to "Dardanella", to what, does the title refer?
- 12--Regarding Zez Confrey: Is Zez a nickname?
- 13--Is Will Hudson alive? If so, what is he doing?
- 14--What is the significance of the song title "Shimmeshawable"?
- 15--Although I have never seen it in print, I surmise that the records on the Crown label of the early 1930's were either recorded or pressed (or both) by Victor. True or false?
- 16--Why was Leon Berry nicknamed "Chu"?
- 17--Inasmuch as "Buddy" is usually a nickname, what are Buddy Rich and Buddy De Franco's correct names?
- 18--In the tune, "Moon River", reference is made to "my huckleberry friend". What is the meaning of "Huckleberry" in this case?
- 19--Dick Winfree and Phil Boutelje wrote "China Boy". Who were these "cats" and what other (if any) tunes did they pen?
- 20--When Joe Primrose wrote "St. James Infirmary", was he referring to an actual place? If so, where was it located?

FROM TOM LORD, DANVILLE, CALIF.

1. In researching for Clarence Williams, the only copyright for HIGH SOCIETY I found credits it to A.J. Piron - Arr: Clarence Williams. The copyright date is May 13, 1929. It was copyrighted by Clarence Williams Music Publishing Company, and is listed in their cata-

log with the same credits. After this copyright date Clarence recorded it:

July 2, 1929	label credit to PIRON
July 23, 1930	label credit to WILLIAMS
May 15, 1933	unissued
July 14, 1933	label credit to STEELE-MELROSE
Aug. 7, 1933	label credit to PIRON & WILLIAMS

I have no idea where the STEELE & MELROSE credits came from. I assume the Williams copyrighting of HIGH SOCIETY is something like W.C. Handy's copyrighting of commonly-heard material.

5. Regarding the Decca take A and AA, I know I read a good explanation of it in the introduction to Rust or Godrich & Dixon or some discography like that. Perhaps you can find it. As I remember it, both recordings of A and AA were made simultaneously, with one serving as a "safety" in case the other proved defective. I hope you can find the source for my information.

FROM DONALD E. METCALF, CLINTON, N.Y.

11. DARDANELLA

Verses refer to Armenian girl "down by the Dardanella Bay" to "by the Dardanelles". Chorus refers to "my sweet Dardanella."

4. COQUETTE

Lyric by Gus Kahn. Music by Carmen Lombardo and John W. Green. Copyright: 1928 by Leo Feist, Inc.

9. TISHOMINGO

Miss., Tishomingo County.
Okla., Johnston County.

2. GOOFUS

Occarina-like Sound. C&N 1-note or chord. Held in left hand & played with accordion-like keyboard (while blown into) with right hand.

8. I always understood "Barbecue" to refer to a real hot number (admired by others), "dicty", a high brown gal.

FROM NORMAN GOMES, NEW BEDFORD, MASS.

In answer to "Questions!! Anybody" Paul Demane. 2 - Adrian Rollini played "hot fountain pen and a Goofus". The hot fountain pen was similar to what we refer to as a tin-whistle; straight, round and with finger holes; with the exception that this was a reed instrument with mouthpiece using a soprano sax reed.

The Goofus horn was similar to what Steve Allen has successfully used; a wind-blown accordion keyboard. Adrian purchased these in France while he was playing in England with Fred Elizalde orchestra at the Savoy Hotel. These facts were related to me by Arthur Rollini, Adrian's brother.

(I think the horn was made by Cousenon, which became slang "Goofus-horn).

11. Dardenella, I believe to be an Arab or Egyptian Girl; from childhood memories of the lyrics.

From the bridge:

There'll be one girl in my Harem when you're Mine
We'll build a tent just like the people of the Orient
O My Dardenella, prepare the Wedding Wine.

FROM DAVE SAGER, SILVER SPRING, MD.

2. Adrian Rollini "goofus" (also called a "cuesnophone" is a small wind instrument. The notes are made by working a small keyboard on the top of the instrument while blowing through it. Today it is called a "Melodica".

In JAZZ RECORDS 1897-1942, Brian Rust defines the "hot fountain pen" as a miniature clarinet.

10. In JAZZ MASTERS OF THE '20s, Richard Hadlock says that Salvatore Massaro apparently lifted the name Eddie Lang from an early Basketball hero.

17. "Buddy" Rich's correct name is Bernard. I've been unable to find "Buddy" de Franco's proper name.

FROM DR. KENNETH APPLETON, SHAVERTOWN, PA.

Here are my 5 questions for the new questions ans. column which is an excellent idea.

1. Does anyone have any information on Harvey Marburger Orch. Recorded on harmony in 1926 and played engagements in New York City and in Pennsylvania?
2. Information on a Movie Short made by "The All American Indian Band".
3. Who are Cato's Vagabonds?
4. Information concerning Doc Petyon's Orch.
5. From what part of the country was Tom Berwick's Orch.?

FROM TOR MAGNUSSON, GOTEBOG, SWEDEN

5. Regarding Paul Demane's questions on page 12 in issue 119/120: the answer to question no. 5 is to be found in an article by Rolph Fairchild in MATRIX, issue No. 76, April 1968, pages 7-10.

FROM GEORGE BLACKER, CHESHIRE, CONN.

5--Decca had a practice of running two cutting turntables simultaneously at recording sessions. Therefore, take "A" was the first take from one turntable, take "AA" was the first take from the second. Outside of that, there is no difference between them. The second turntable was a "backup", used in case something went wrong with the first.

12--"Zez" was Confrey's nickname; his true name was Edward. Cf. Brunswick record catalog, 1925.

15--According to Brian Rust's Victor Master Book, Vol. 2, Crown records were pressed by Victor. Although Rust does not specifically say so, it seems reasonable to assume that Victor may also have processed their wax masters. That may explain how Eli Oberstein got hold of so much-Crown material that he reissued on Varsity in 1939-40. I've also seen Varsity test pressings (in Carl Kendziora's collection) that used reversed Crown labels. It appears that when Crown went broke, Eli was able either to buy up their catalog at bankruptcy sales, or, being a Victor insider, just helped himself to whatever labels and metal parts were left lying in Victor's vaults.

4--According to the ASCAP Repertory of 1963, "Coquette" was written by John W. Green, Gus Kahn and Carmen Lombardo; it was published by Leo Feist, Inc., year not cited. There were 17 other tunes bearing the same title, all by different composers.

1--The repertory is not very helpful regarding "High Society". It is listed as being published by 4 different concerns. In all cases, Porter Steele is listed as composer, with the following collaborators and publishers: Clarence Williams, coll., and Lawrence Welk, arr.; pub Lawrence Welk... Melrose Music lists steele as composer, Walter Melrose and Fred Livingston as arrangers. Pickwick Music lists Steele and Clarence Williams as co-composers, and Leeds Music Corp. lists Allan Copeland, Dan Swan and Mort Greene as co-composers with Steele. Is that confusing enough? The title is prefaced with an asterisk in all cases, indicating that the publication is a copyrighted arrangement. Presumably the composition itself is in the public domain.

FROM STEVE SMITH, GRAND RAPIDS, MICH.

20--I don't know if Joe Primrose actually wrote "St. James Infirmary" - so many musicians claimed authorship of tunes that were just floating around among musicians at the time. However, the innumerable versions of St. James Infirmary (also known as Gamblers Blues and other titles) are offshoots of the cycle of folk tunes including "The Unfortunate Rake", "Streets of Laredo", "A Young Trooper cut down in his Prime", etc. dating back to the late 1700-s or earlier. The St. James Infirmary referred to is the St. James Hospital in England, now St. James Palace. It was originally an institution serving lepers. The history of this song cycle is told in Folkways LP FS 3805 "The Unfortunate Rake" which includes 20 variations of the tune.

FROM ROBERT V. FISHER, DES MOINES, IOWA

Answer to Question #4 in Issue 119/120 concerning authors of tune Coquette. I have in my collection the original sheet music for Coquette copyright 1928. The authors are given as follows: Lyric by Gus Kahn. Music by Carmen Lombardo and John W. Green.

I have a Question! Do any of your readers have in their possession or know where I can obtain a week by week standing of the tunes on the old radio program "Your Hit Parade" from its beginning in 1935 up until the 1950's?

FROM HERB SHULTZ, KINGSTON, N.Y.

Replying to Paul Demane's Question 10, Salvatore Massaro was a pretty good basketball player when he was a kid in Philadelphia. One of his heroes was an older local basketball star named Eddie Lang. This is the name Sal "adopted" when he started playing guitar professionally a few years later. (I obtained this information from Eddie's brother, Tom Massaro, while researching and writing a magazine article about Ed ("Man with the Blue Guitar") which appeared in the Saturday Review some years ago.)

FROM JEROME SHIPMAN, POTOMAC, Md.

2-goofus, originally Couesnaphone, "was a French importation which resembled a mouth organ with a piano-like keyboard. It sounded like a high-pitched accordion." (Notes to Thesaurus of Classic Jazz, Columbia C4L18 by Richard DuPage and Frank Driggs).

6-Nothing, probably

"Wang-Wang Blues, Wang-Wang Blues"

I never knew I could be so blue until she went away

Wang-Wang Blues, Wang-Wang Blues

Sweet sweetie, please come back and chase away those Wang-Wang Blues"

To what does Ja-Da refer? ("Ja-da, Ja-da, Ja-da Ja-da jing jing jing") Boodle-Am? ("Boodle-Am, Boodle-Am, Boodle-Am shake"). Tiskets and taskets? ("A tisket, a tasket, a green and yellow basket"). Aren't nonsense syllables as old as folk song, and couldn't Wang-Wang be such?

7-One other tune William H. Tyers wrote was MAORI, recorded by Duke Ellington in 1930. Blesh and Janis (THEY ALL PLAYED RAGTIME) called him a noted West Indian composer, and Kunstadt and Charters (JAZZ: THE NEW YORK SCENE) also refer to him.

9--There are towns named Tishomingo in Mississippi and Oklahoma. I thought I had a version of the tune with lyrics, but if I do, I can't find it.

11--Likewise. I think it refers to a girl, and I think it starts "Oh! sweet Dardanella ..."

14--Pure guesswork, but I would guess it's a port-manteau word coined to suggest a sinuous dance, i.e. a combination of the Shimmy and a wabbling movement. The nature of the tune, particularly when it's not played too fast, makes the idea plausible, at least.

16--As Hugues Panassie keeps insisting, Berry was nicknamed "Chew" because he liked to eat and was always chewing. Panassie claims Berry had a sweatshirt with the letters C H E W on it, and I thought there existed a photograph of same. Chu and Choo are corruptions, according to H.P.

17--According to Leonard Feather's NEW ENCYCLOPEDIA OF JAZZ, Bernard Rich and Boniface Ferdinand Leonardo DeFranco. Now why didn't Mr. Demane bother to look the names up?

FROM DAN MAHONY, SHEFFIELD, MASS.

5.--If Paul is referring to the matrix number suffix here, I can say that "A" and "AA" are two matrices of the same take--cut on two simultaneously operating recording cutters. Two were operating for the purpose of providing insurance in the event that one matrix might be damaged in processing.

11. In the matter of "Dardanella," I seem to hear something running around in my mind about "Oh Sweet Dardanella, I love those dark brown eyes." I grant that there are mighty few records of this tune with voc. cho. Isn't this the tune which was written by Felix Bernard, one of the 1930s Three Playboys, the two-piano trio? (born Brooklyn 4/28/99), F.B., that is.

15.--Never heard that Crown was published by Victor Talking Machine Company.

FROM DENNIS D. SELANDER, MINNEAPOLIS, MINN.

Demane's "Questions", the answer to #10 regarding the origin of Salvator Massaro's professional name "Eddie Lang" I would like to try to venture an answer. Eddie Lang was a local basketball star in Philadelphia, Salvatore's hometown. Since he was also a good athlete as well as guitarist, he chose the name "Eddie Lang" because he admired this individual.

FROM WALTER C. ALLEN, STANHOPE, N.J.

Add-p. 12 -- Paul DeMane's Questions -

1.-Original copyright of HIGH SOCIETY by Porter Steele, about 1911.

5.-A and AA are identical takes, but recorded on two different machines.

7.-William H. Tyers was born Petersburg, VA, Mar. 27, 1870; died NY April 18, 1924 of pneumonia. PANAMA, dates from 1897, I think. He also wrote MAORI, rec. by Duke Ellington. Others of his comps. included TROCHA, FOREST AND STREAM, SCENE DE BALLET, and BRAZILIAN BUTTERFLY.

#15 - It has been in print that CROWN label was at least pressed by Victor. (an old Record Changer)

#16-Chu - see WHO'S WHO OF JAZZ

Leon Berry acted a character named "Chu Chin Chow", nickname stuck.

THE "COLUMBIA PERSONAL" LABEL and JIMMY STEWART

- research from Warren Kilbourne,
Hightstown, N.J.

Recently I picked up a record which I am convinced features actor Jimmy Stewart as a band vocalist, back from when he attended Princeton University. It is a Columbia Personal Label Record, number 170614 (this is also the master number; the other side is 170615.) The song title is "Day After Day," as by the Princeton Triangle Club Dance Orch., and is from the Triangle Club Production "Spanish Blades."

The vocalist listed on the record is J.M. Stewart-- and I know he did go to Princeton around 1930 and was active in the Triangle Club. (In case you don't know, this is a theatrical group which puts on an annual show.)

His nasal drawl is quite evident on the record, but it doesn't sound all that bad--rather like Rudy Vallee or Smith Ballew.

This brings to six the number of dance or jazz records I have on the Columbia Personal Label. Five feature Princeton Triangle Club groups, of which only two appear in my (old) Brian Rust. I was thinking that if you were interested I could hop over to Princeton (8 miles away) and try to look up pertinent information on those records not in Brian Rust.

As I said, the first two Personal Records are in my Brian Rust, 30-P and 31-P. My book doesn't list the master numbers for 31-P; they are "Pirate Gold" 91476-2 and "Sea of Dreams" 91472-1. The four others I have are:

Princeton Triangle Club Jazz Band

59-P from the "Scarlet Coat," "I'll Build an Igloo for you" and "My White Rose" 170020/170021

72-P Barbary Coast Orchestra "Wabash Blues" and "San" 170031-170032 featured in larger print on the label than either the band or song titles is CAMPION'S COLLEGE SMOKE SHOP--I have no idea what college this is.

Princeton Triangle Club Jazz Band from Comic Opera "Samarkand."

100-P Rhythmic Refrain/Melody Moon 170273/170274 This is a black label, whereas the two preceding were a cream colored label.

170614/170615 Princeton Triangle Club Dance Orch. Make Time/Day After Day. This is a smaller label Columbia, which leads me to believe it was made after 1929.

So if you would like additional information on the above Princeton records--personnel (like proving it's REALLY Jimmy Stewart) or establishing recording dates, etc., just give me the word and I'll go to work. I also thought that pictures of some of these labels might be suitable for publication in "Record Research." I also know of other Personal Records of interest to a jazz or dance band collector--Brian Rust lists some others which I don't have, and I know Guy Lombardo made a couple for Princeton in the late 20's. I think a compilation of these would be quite interesting.

-Ed. note: We would welcome this worthwhile research contribution.

VERTICAL CUT RECORDINGS AND FRED HAGER (cont'd)

Man" didn't capitulate to the laterals until just before Edison went out of the record business in 1929, but at that time it was understood that if enough demand remained to make it worth while to keep on issuing the Diamond Discs, they would be dubbed from the electrically recorded laterals.

I hope this sketchy information will be useful to George and let him see that there was a closer association among those early hill-and-dale labels than he perhaps had suspected.

P.S. - I am not sure, but Heineman may have bought the Rex business and processes.

Editor LK note: It's always an honor on our part to receive information from Jim Walsh-who we consider to be one of the greatest record researchers of all time. His long and eventful researching career has been spread over countless pages in the valuable "Hobbies" magazine.

VERTICAL CUT RECORDINGS AND

FRED HAGER

- Jim Walsh

In issue No. 122, George Blacker of Chesire, Conn., asks for information about the small companies that issued vertical cut recordings prior to 1919. Thanks to the late Fred Hager, I think I can help George to some extent, and I probably could be more explicit if I felt like going through a mass of old correspondence from Hager, which I don't.

At any rate, Mr. Hager was associated from the late 1890's through the early 1900's with a number of record companies, including Victor, Columbia and Edison, and for several years conducted the Zonophone "house" bands and orchestras. The group that was called Victor Herbert's Band on Zonophone was really nothing but Zonophone musicians headed by Hager, with the consent of his friend, Herbert.

Around 1910, Hager said, a Boston millionaire named Whitney decided to go into the phonograph and record business and engaged Hager as the recording director of the firm, which began making the Phono-Cut disc. Fred said the firm's policy was to watch to see which records issued by the larger firms appeared to be good sellers, then have such freelance artists as Walter Van Brunt come to Boston and make "cover" Phono-Cut records of the same titles.

In a conversation with me Fred said: "Hill-and-dale records have always been better than lateral cut. There's just no doubt about it, but we were making the vertical cuts when there was almost no machines in this country to play them. Whitney lost heavily on the project, and after a couple of years sold out to a man named Keen in Philadelphia. I went to Philly to hold the same job I had had with Phono-Cut, but the name of the record and machine was changed to Keenophone. After another year or so it was decided this was an awkward name and it was changed to Rex. So you see, Rex was descended from Keenophone and Keenophone from Phono-Cut."

While Whitney was still in business in Boston, the Phono-Cuts were issued under some other labels, such as Sonora, which was making a phonograph but needed records for it. Most collectors will be surprised to learn that Sonora, with the motto, "Clear As A Bell," was in the phonograph business as early as 1909, and was being sued by Victor for patent infringements. Victor won, but there was some sort of a reshuffle or reorganization and the trade name was acquired by an organization headed by George E. Brightson and remained in business.

As for the records George Blacker mentions, I am not acquainted with Domestic and McKinley, but imagine they were Rex under different labels. I know Rishell was. This was a Williamsport, Pa., firm, that specialized in making cabinets of various types, then went into the phonograph business. Like the earlier Sonora, it wanted records to go with the machine, so made a deal by which Rex discs were made with the Rishell label. The Brunswick Company of Canada issued hill-and-dale Brunswicks that also were made by Rex, and I think another Canadian brand, Phonola, was Rex in disguise, though possibly this was Gennett's Starr brand. I haven't taken the trouble to check that. In the States Brunswick had a tie-in with Pathe records until it began to make its own lateral cuts.

I got the impression from Mr. Hager that the Rex business was largely of the premium type--that people bought a Rex phonograph at a low price and were obligated to buy a large number of records to complete their contract. The Rex business began to peter out about the end of 1917, and Hager went to New York as recording director for Otto Heineman's General Phonograph Company, which began making Okeh hill-and-dale discs. Heineman chose the name, Okeh, because it began and ended with his initials, and for a time both the O. and H. were capitalized, as I have done here. For a year or two, Okeh made Rishell records and probably also served other companies who wanted to be in the record business but couldn't make lateral cuts until Victor's basic patents began to expire a year or so later. As soon as that happened, all the companies making small selling hill-and-dale records jumped the fence into the lateral-cut pasture. Even Pathe did and after 1922 Edison was the only American company still making hill-and-dale records. "The Old

(continued - column to left)

DIGGIN' THE GROOVES

..... with Bob Davenport

Monmouth-Evergreen, in keeping with the times of revival of great Broadway shows of the past, has just released an original London cast recording of "Irene" (MES 7057), featuring Edith Day, who was star of the original New York production in 1919 and of the London 1920 production. Also in the cast are Winnie Collins, Margaret Campbell, Robert Michaelis, Daisy Hancox, and Robert Hale, the father of two great latter day British stars, Binnie and Sonnie Hale. All of the great Harry Tierney-Joseph McCarthy score is here, with "Alice Blue Gown" and "Castle of Dreams" continuing to be the stand-outs.

Two more items from Monmouth-Evergreen are worthy of note. While MES/7055, "Jack Hylton & His Orch., Vol. 2", and MES/7056, "Ray Noble/Al Bowlly, Vol. 6" contain much of what has been available before, they are still items that many collectors will want. The Noble/Bowlly item has the famous "Ray Noble Medley" from the 12" 78 master, and such other fine items as "Grinzing", "Lady of Spain", "Oceans of Time," and "You Ought To Be In Pictures". And the Hylton item is notable for some great selections from the Eric Charrell's production of "White Horse Inn", and a few things earlier heard in that Capitol LP of several years ago, such as "If the Moon Turns Green", "When the White Elder Tree Blooms Again", etc.

From England this month we have an item on World Record Club label, #SH 172 titled "It's Five-Fifteen and Time for Henry Hall and the BBC Dance Orch." This covers the years between 1932 and 1937 of this highly successful English dance band leader. There are arrangements by the late Sid Phillips, Ronnie Monro, Burton Gillis, AND Benny Carter! Henry Hall himself does some of the announcing, and vocalists include Val Rosing, Les Allen, Dan Donovan, and one novelty ("An Elephant Never Forgets") by that great name in British theatre and music halls, Lupino Lane. Some of the tunes are the well-remembered "Have You Ever Been Lonely?", "Goody-Goody", "Wagon Wheels", "Life Begins When You're in Love". --And top all of this with some fine LP notes by the indomitable Brian Rust.

Not much in the way of new material from Columbia or RCA since we last visited with you, but I have been informed that RCA will have some new Camden releases around the first of July, although I was given no hint as to what was coming.

Occasionally an item will be found in this column that does not really qualify as a "reissue LP", but only when there is a very good reason for it. Such an item is this Clanco LP (No catalog number).

One of the most talented and beloved of contemporary jazz figures was the late Clancy Hayes, who lost his battle with cancer in March of 1972. As a banjoist he was the very best in his field. As a vocalist he had a style that was so suited to his type of jazz that it's really difficult to listen to anyone other than Clancy interpret some of the great, old jazz standards that Clancy has sung through the years.

On this LP he is with Tommy Gwaltney and the Blues Alley Cats, and was recorded in Washington. The album is titled "Mr. Hayes Goes To Washington". There are some instrumentals featured, but it's the vocal versions like his famous "Parsons Kansas Blues", "Poor Butterfly," and one of the very best vocals I've ever heard on "Way Down Yonder In New Orleans".

Heaven forbid! But if you DO have trouble finding this in your local record shop, write to Clanco Productions, 702-46th Ave., San Francisco, Calif. 94121.

By the way, arrangements are being made with a record shop in Southport, England (Wayfarers Radio, Southport, Lancs., England) for those of you who would like to purchase the English reissue LP's reviewed here. All correspondence should be directed to a Miss Sutton there and she will quote prices and shipping costs. Neither RR nor your correspondent have anything to do with this other than to direct you to this shop. All arrangements are between you and Miss Sutton.

As always, with domestic releases I will do all in my power to be of help in locating these things for you if you send a note of inquiry to me at 35 Scenic Avenue, San Anselmo, Calif. 94960. A self-addressed and stamped envelope is always appreciated!

With the way it has been a case of "feast or famine" in this reissue market, I am confident that the column next month will be jammed with new items of interest

DIGGIN' THE GROOVES ... (continued)

to you all since this has been one of rather meager quantity.

Thanks to all for the many letters I have received and for the kind words from many of you on our efforts with "Diggin' the Grooves"---and in closing, all I can say is, "keep those cards and letters comin' in", for as the Duke would say, "we love you madly".

Keep those turn-tables spinning!

MUSIC-KLEE SPEAKING

by Joe H. Klee

The saxophone was invented by Adolph Sax in 1846. More than three quarters of a century later the leading exponent of at least the B Flat tenor branch of that horn, one Coleman Hawkins, recorded "Dicty Blues," his first recording with Fletcher Henderson's Orchestra.

There were other fine saxophonists, even in those days, but such was the magnitude of Hawkins that, like his playing or not, he made the tenor saxophone the next popular instrument. He did for the sax what Louis Armstrong had done for the trumpet. He made it a viable and vital instrument for the playing of improvised jazz music.

Among the classic recordings of Coleman Hawkins are a session he made with a group of Fletcher Henderson alumnae for Milt Gabler's Commodore Records. These sides, by the Chocolate Dandies, are the cornerstone of a 2 volume reissue, containing 4 long playing records, "The Commodore Years - The Tenor Sax," on Atlantic records. If there is anyone who loves jazz who has not yet heard Hawkins version of "I Surrender Dear" from this session now is the time to remedy that situation. It's there, in two different versions. The released version of all four sides recorded at the session are on the LP and then the alternate masters on "I Surrender Dear" and "Smack." In my opinion it would be more valuable to hear the alternate version directly following the issued version for the purposes of comparison, but this is a small point to quibble about. There is also the Esquire All Star Session with Hawkins, not in his prime but still an excellent player, plus some of the best Cootie Williams, Edmund Hall and Art Tatum on records anywhere. Other sidemen include Benny Carter, Roy Eldridge (about whom more later) and Big Sid Catlett, the only other man in common with both the Chocolate Dandies and Esquire All Stars sessions.

There are sides by Lester Prez Young (the other giant of the early tenor sax) and Chu Berry and Ben Webster. Interesting thing that all four of these men played at one time or another with Fletcher Henderson (Prez only briefly).

The Lester Young Kansas City Six are well known both from their original 78 R.P.M. issues but from various LPs. Since the Commodore LPs and 78s are hard to come by it's good to have these accessible again, especially since the early sessions offer us the opportunity to hear Prez on clarinet.

If Lester Young and Coleman Hawkins were the first generation of jazz tenors, Chu Berry was certainly one of the most important disciples. Clearly coming out of Hawk, with a thicker darker tone, Chu proceeded to enhance Fletcher Henderson's band and Cab Calloway's with his artistry. His two sessions for Commodore, one with trumpeter/blues shouter Hot Lips Page and the other with Roy "Little Jazz" Eldridge, included more than their share of classics. Since ballads were Chu's specialty there were three of them, "Star Dust," "Sunny Side Of The Street" and "Body and Soul" plus the definitive recording of Don Redman's tune "Gee Baby Aint I Good To You." If I were allowed a dozen records on a desert island that'd have to be one of them. Then there's the up tempo "Sittin In" with Roy and Chu chasin' each other all over the wax.

The Ben Webster sides are with Sid Catlett's group which is another advantage. When one realizes that Big Sid was on both Hawkins dates, the Chu Berry/Roy Eldridge sides and the Ben Websters it becomes clear that he was much in demand as a drummer in the Fifty-Second street era. As these were done with Sid's own band he gets more feature space than where he is a sideman and we can easily hear why he was in demand.

Hawkins has a whole LP to himself, so does Prez. Chu has 1 1/3 sides before they run out of material (though no alternates are included). The Four Cattlett/ Webster sides fill out the LP. That leaves on LP not accounted for. It is an LP of sides by Frank Wess, a

MUSIC-KLEE SPEAKING (continued)

much later day tenor man. Regardless of his talent, which is considerable, the question of whether Frank Wess belongs with Hawkins/Berry/Young and Webster chronologically or in terms of his influence on other players is open for serious questioning. Hawkins, Berry, Young and Webster set the style for saxophone players to come. Not even the far out John Coltrane escaped their influence and Charlie Parker often admitted his debt to Prez and once listed Chu Berry as one of his favorite jazz musicians. Wess, a mainstay of the Basie band, WAS INFLUENCED by these men, and as such should not really have been included in this collection. What makes matters worse is that Commodore has many recordings they could have issued by another of the early formative tenor saxophone stylists, Bud Freeman, which for some reason or other they thought it best not to include in these volumes.

The Wess recordings are fine for the generation and genre of music of the middle 50's. By that time Chu Berry was dead, Hawk and Prez were barnstorming with Norman Granz' "Jazz At the Philharmonic" and Webster had split for Europe.

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comments to Joe H. Klee, P.O. Box 48, Peter Stuyvesant Station, New York, N.Y. 10009.

THE COUNTRY MUSIC ARCHIVES

of Bob Healy

THE BEST FROM "STAND BY"

(continued from issue 121 & 122)

see issue 121 for prefatory paragraphs explaining the nature of this research)

Feb. 1937 - Uncle Doody and His Boys are Slim Miller, as Uncle Doody, and the Hoosier Sod Busters and Ernie Newton as his Boys. (Ed. note-From another source the Hoosier Sod Busters were reported to be Howard Black and Reggie Cross.)

Walter Peterson and Al Tweed, The Two Kentucky Wonder Beans, formed in April, 1926. Question: Is Walter Peterson on the air? Answer: As of this date (6/13/36) no! He is presently the superintendent of the Sport Light Spotlight Co., in Chicago.

The Maple City Four began in 1926. The original members consisted of Leroy "Pat" Patterson, manager; Fritz Meissner, Bob Bender, Art Janes and Reg Peel. Reg Peel was the piano player. Al Rice joined a little later.

Millie and Dolly Good were first known as Dorothy and Mildred, then Dot and Fern, and finally as the Girls of the Golden West.

Louis Roen, NBC announcer, has a failing for cross word puzzles during rehearsals. He had a brief career with an orch. and then with WTMJ (Milwaukee), from May, 1929 until he went to NBC (WLS) in May, 1933.

Fred Jeske, pioneer middle west radio baritone and character man is now featured on WSB, Atlanta. Fred was connected with Chicago and Milwaukee radio stations.

(Ed. Note: The only reason I mention the above two personalities is that I came across an obscure Broadway recording (from Paramount) #1440 by Fred L. Jeske and Louis Roen, "I'm doing That Thing/Fresh Eggs". Ya, Know! Who is Louis Roen and Fred Jeske? Now I at least think I do! Onward with Stand by!)

The Old Checkerboard morning show with Pie Plant Pete and the Three Hired Men, consisting of Charley Stookey, Dynamite Jim and Chubby Parker.

The Tom Owens Players (Sept. 1935) consisted of the following:

Tom Owens emcee
Fred Kuhman drums
Wilbur Kuhman Trumpet, gr. & vcl.
Hiram "Tex" Winder .. trombone & bass
Harold Goodwick bjo., vln., vcl.
Curtis Burtz sax., acdn., vln., vcl.
In 1936, Al Erickson came in on piano.

Sally Foster's real name was Louise Rautenberg. (Ed. note: OK! Switch granted.)

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8. (to be continued)